The

THOREAU SOCIETY

BULLETIN

The Thoreau Society, Inc. is an informal gathering of students and followers of Henry David Thoreau. Leonard Kleinfeld, Forest Hills, New York, President; Robert Needham, Concord, Mass., Vice-President; and Walter Harding, State University, Geneseo, N. Y., 14454, Secretary-Treasurer. Annual membership $2.00; life membership, $50.00. Address communications to the secretary.

BULLETIN ONE HUNDRED NINETEEN

SPRING 1972

THE 1972 ANNUAL MEETING . . .

The 1972 Annual Meeting of The Thoreau Society will be held on Saturday, July 15 in the Meetinghouse of the First Parish in Concord.[1] Coffee will be served in the Ladies Parlor starting at 9:30 A.M. President Leonard Kleinfeld will call the business meeting to order at 10:15. Election of officers will be held. (Note nominations in the winter bulletin). Prof. B. F. Skinner of Harvard University will speak on "Walden (One) and Walden Two," the latter, of course, his famed Utopian novel. Leonard Kleinfeld will deliver the presidential address on "In the Image of Thoreau: An Appreciation."

Two amendments to the by-laws are being proposed (1) to make ex-vice-presidents of the society members of the board of directors when they are attending the meetings, and (2) to state explicitly that the purposes of the society are not political--this latter to conform to the federal requirements for tax-exempt corporations. Exact wording of these amendments will be presented at the meeting. Any further proposals for the agenda, including any new business, should be submitted to the board of directors in writing prior to July 13. Send to the secretary, Geneseo, N.Y.; after June 25: c/o Concord Academy, Concord, Mass. 01742.

A luncheon will be served at 12:45 P.M. in the vestry. Tickets are $2.50. Reservations must be accompanied by a check made out to The Thoreau Soiety and mailed to Roland Robbins, R.F.D. 2, Lincoln, MA 01773. Deadline for reservations is Tuesday, July 11.

Two optional features will begin at 2 P.M. A discussion group on the relevance of Thoreau today will be held at the meetinghouse. The customary stroll in "Thoreau country" will be led by Mrs. Edmund Fenn to Egg Rock. Located at the confluence of the Sudbury and Assabet Rivers this interesting place is not far from the famous Hemlocks described by Concord naturalists. Around three o'clock there will be a gathering in the Public Library where Mrs. Caleb Wheeler and others will speak about the special collections, highlighting the valuable Thoreauviana; a tour of the building and its new wing will follow. Later in the afternoon a stroll in Sleepy Hollow Cemetery will be led by Robert Needham.

At 6:00 P.M. the Thoreau Lyceum will be the scene of a pleasant outdoor supper close by the replica of the Walden cabin. Advance reservations are necessary. Mail a check for $1.75 by July 11 made out to The Thoreau Foundation, Inc. and addressed to the Curator, Mrs. Thomas W. McGrath, 156 Belknap St., Concord, Mass. 01742.

The evening program, in the First Parish Meetinghouse starting at 8:00 P.M., will include a show-

(CONTINUED ON PAGE SEVEN)

HAWTHORNE ON THOREAU: 1853-1857

by Edward C. Peple, Jr.

Although scholars have explored in some detail various aspects of the early years of the friendship between Nathaniel Hawthorne and Henry David Thoreau, no one has fully or accurately brought together the available published data for the later years.[1] One period which deserves more attention is that of Hawthorne's term as consul from 1853 to 1857, for during these years not only did Hawthorne make several significant efforts to advance Thoreau's reputation as a writer, he also made some of his most candid remarks on Thoreau, both as a personality and as a writer.

In July of 1853, Hawthorne went to Liverpool as the American Consul; and in this capacity, his duties were primarily administrative and political. At the same time, he was also sought out as a literary figure, for several of his works, especially The Scarlet Letter, had become very popular in England. Furthermore, he was known to be acquainted with other American authors--particularly Emerson, Longfellow, and Lowell--who were widely read in England. Thus, it is not surprising that Hawthorne became involved in discussions as a representative of American letters, notably with Monckton Milnes, Charles Mackay, and Alexander Ireland. On at least three such occasions, Hawthorne apparently made a point of bringing Thoreau into these discussions, primarily in a favorable light.

In his notebook entry for September 22, 1854, Hawthorne described a dinner given by John Heywood.[2] The company included Monckton Milnes, later Lord Houghton, who was a prominent figure in British literary circles; and during Hawthorne's residence in England the two men became rather close acquaintances. Apparently Milnes took the initiative and came to call on Hawthorne at the consulate a few days after this dinner. One product of these two meetings was the following letter to Hawthorne's friend and publisher, W. D. Ticknor, on September 30, 1854:

> Mr. Monckton Milnes wants me to send him half a dozen good American books, which he has never read or heard of before. For the honor of my country, I should like to do it, but can think of only three which would be likely to come under his description--viz., "Walden," "Passion Flowers," and "Up-Country Letters." Possibly Mrs. Mowatt's "Autobiography" might make a fourth; and Thoreau's former volume a fifth. You understand that these books must not be merely good, but must be original, with American characteristics, and not generally known in England. If you, or Fields, or anybody else, can produce any such, pray send

> them along. At any rate, send those I have mentioned; for my credit is pledged to supply the number Mr. Milnes asked for.[3]

Several points about this letter should be emphasized. First, Hawthorne, "for the honor of my country,"must produce six "good," "original" books "with American characteristics." However, he can only think of five which meet these criteria, and two are by Thoreau. Secondly, Walden, which he put at the top of the list, had been in print less than two months, having been published on August 9; and Hawthorne's knowledge of its recent publication shows that he has more than a casual interest in Thoreau's career. He would not have needed to have a copy of Walden in hand, however, to be able to recommend it. He had had numerous opportunities to discuss it with Thoreau and had heard Thoreau read from it on at least two occasions.[4] On the other hand, he may have had a copy since his publisher, Ticknor and Fields, had also published Walden and, knowing of his interest in Thoreau, may have sent him one. This conjecture is supported by Thoreau's comment to Horace Greeley in 1855 that although he had sent no copies of Walden to England himself, he believed that James T. Fields had sent a few copies to "private persons."[5] "Thoreau's former volume" is, of course, A Week on the Concord and Merrimack Rivers.

Ticknor sent the books as requested, and this gift stimulated additional correspondence between Hawthorne and Milnes, particularly concerning Thoreau. We can infer that Milnes was impressed by Thoreau because Hawthorne was prompted to write,

> Thoreau despises the world, and all that it has to offer, and, like other humorists, is an intolerable bore. I shall cause it to be known to him that you sat up until two o'clock reading his book; and he will pretend that it is of no consequence, but will never forget it....he is not an agreeable person, and in his presence one feels ashamed of having any money, or a house to live in, or so much as two coats to wear, or having written a book that the public will read--his own mode of life being so unsparing a criticism on all other modes, such as the world approves.[6]

After Hawthorne's earlier recommendation of Thoreau's book to Milnes, his uncomplimentary remarks about Thoreau are unexpected. However, we should be aware that Hawthorne's comments on this occasion seem to echo the sentiments Thoreau expressed in the opening chapter of Walden and are made in a tone that is more humorous than condemnatory.

Some time later, Milnes wrote to ask Hawthorne what he knew of Walt Whitman and Leaves of Grass: "It is of the same family as those delightful books of Thoreau's which you introduced me to, and which are so little known and valued here."[7]

Another discussion involving Thoreau took place in 1856. On April 5, Charles Mackay, an English critic and song writer, invited Hawthorne to dine at the Reform Club with him and Douglas Jerrold, another well-known critic. Hawthorne described the affair in his notebook:

> It was a very pleasant dinner, and my companions were both very agreeable men; both taking a shrewd, satirical, yet not ill-natured view of life and people; and as for Mr. Douglas Jerrold he often reminded me of Ellery Channing, in the richer veins of the latter, both by his face and expression, and by a tincture of something at once wise and humorously absurd in what he said. But I think he has a kinder, more genial, wholesome nature than Ellery; and under a very thin crust of outward acerbity, I grew sensible of a very warm heart, and even of much simplicity of character in this man, born in London, and accustomed always to London life.
>
> . . .In the course of the evening, Jerrold spoke with high appreciation of Emerson; and of Longfellow, whose Hiawatha he considered a wonderful performance; and of Lowell, whose "Fable for Critics" he especially admired.
>
> I mentioned Thoreau, and proposed to send his works to Dr. Mackay, who, being connected with the Illustrated News, and otherwise a critic, might be inclined to draw attention to them. Douglas Jerrold asked why he should not have them, too. I hesitated a little; but as he pressed me, and would have an answer, I said that I did not feel quite so sure of his kindly judgment on Thoreau's books; and so it chanced that I used the word "acrid," for lack of a better, in endeavoring to express my idea of Jerrold's way of looking at men and books.[8]

On this occasion, not only is Hawthorne trying to publicize Thoreau's works, but he is trying to place the books in the hands of someone who would be likely to appreciate Thoreau and to give him a favorable review.

Several days later, on April 11, 1856, Hawthorne wrote to Ticknor, "I wish you would send me two copies of Thoreau's books--'Life in the Woods,' and the other one, for I wish to give them to two persons here."[9] From this letter, it would appear that Hawthorne made amends and sent copies to both Mackay and Jerrold. However, in later years, when Hawthorne's account of this dinner was published in modified form in Mrs. Hawthorne's edition of the English notebooks, Mackay was apparently piqued at the account and included his own version in his memoirs:

> Mr. Hawthorne has not fully or correctly reported in his diary the conversation about Thoreau's book, called "Walden, or a Life in the Woods." Thoreau was--or is--one of the admirers or disciples of Mr. Emerson--a man worthy of all the respect and admiration which have been showered upon his name in his own country and in England--and of another philosopher [Alcott] whom Mr. Emerson used to call the "purple Plato," who had taken it into his head that men were too highly civilized--that none of us did justice to the primitive savageness of our nature....Thoreau, it appears, went out from Boston in Massachusetts, disgusted, or fancying that he was disgusted, with the trammels and habits of civilized life, longing to be free of fine clothes and of ceremony, to build his own wigwam among the trees--if he required a wigwam--to produce from the soil all that was necessary for the sustenance of his life; to hunt his own game, sew his own fig-leaves together as Adam and Eve did, and generally to be independent of the aid or companionship of his fellow men. He carried out his idea to a large extent, and his book, "Walden," contained his history of his experiment, written in very choice English, and not only full of a rare experience of solitary life, but of admirable description of scenery and the habits of animals. Hawthorne told us that the incident of Thoreau's voluntary seclusion afar from all human intercourse which pleased him most, was that after he had been two or three months in the woods, the

wild birds ceased to be afraid of him, and would come and perch upon his shoulder, and sometimes upon his spade, when he was digging in the little croft that supplied him with potatoes and pumpkins, and that Thoreau had writor said, that he deemed the honour thus bestowed upon him by the birds to be greater than anything an Emperor could have conferred, if he had elevated him to a dukedom.

"That is a book I should like to read," said Jerrold. And upon that hint, and no other, Mr. Hawthorne undertook to send it to him. The "pressure" alluded to existed only in Mr. Hawthorne's fancy.[10]

When Mackay made a trip to American in 1857, Hawthorne wrote a letter to Emerson in his behalf:

My dear Emerson,

I have not often (if indeed ever) sent any body to you with a letter of introduction; so that you would pardon me even for introducing a common man; and I know you will thank me for being the medium of making Dr. Mackay known to you. Will you be kind enough to show him Thoreau, and Ellery Channing, and any other queer and notable people who may, by this time, have taken up their abode in Concord?

I have resigned my Consulate, but instead of drawing homeward, am going farther than ever from my old cottage and sand-hill. In fact, I have continually seen so many of my countrymen (more than ever before in my life) that I feel as if I were now only on the point of first coming abroad.[11]

Despite Hawthorne's letter of introduction, Mackay apparently spent little time in Concord, making almost no mention of his meeting with Emerson and saying nothing about Thoreau, Channing, or "other queer and notable people" in Concord.

After dining with Mackay in April, Hawthorne met Alexander Ireland in May through Francis Bennoch, one of Hawthorne's closest English friends. Ireland, like Milnes, had met Emerson on his first English lecture tour and had been his host for part of the time on his second. On this occasion, too, the conversation turned to American literature:

Mr. Ireland, the Editor [of the Manchester Examiner], is a Scotchman by birth, and saw Mr. Emerson, there, on his first visit to Europe, and directed him how to find Carlyle....Mr. Ireland is a very sensible, and seems to be a very good man, and talked earnestly in favor of the Maine Liquor law, while quaffing sherry, champagne, hock, port, and claret. He is one of the few men (almost none, indeed,) who have read Thoreau's books; and he spoke of Margaret Fuller, too, and of the Dial, of which he was a reader from the beginning. Somehow or other, this vein of literary taste does not auger very great things, in Englishmen or Scotchmen.[12]

Apparently Hawthorne seldom turned to a discussion of American literature without bringing in Thoreau. It would appear that Hawthorne's assessment had changed only slightly since the earliest years of their friendship. His attitude toward Thoreau's personal traits had remained rather ambivalent. He seemed to admire Thoreau's strength of character and his steadfast adherence to the principles he espoused. At the same time, he did not agree with the principles and found Thoreau's self righteousness about them both offensive and amusing. On the other hand, from the first Hawthorne had been an ardent admirer of Thoreau as a writer, finding him to be a "genuine and exquisite observer of nature."[13] By 1845, however, he had begun to despair of Thoreau's ever accomplishing anything as a writer. In a letter to the publisher, Evert Duyckinck, he had said, "As for Thoreau, there is one chance in a thousand that he might write a most excellent and readable book; but I would be sorry to take the responsibility, either toward you or him, of stirring him up to write anything."[14] Apparently, Walden and to a lesser extent A Week were the fulfillment of Hawthorne's earliest expectations of Thoreau's potential as a writer; and Hawthorne did not fail to promote Thoreau's work among his British acquaintances whenever the opportunity arose.

Notes

1. Accounts which focus on the friendship include the following: Frank Davidson, "Thoreau's Contributions to Hawthorne's Mosses," NEQ, 20 (1947), 535-542; Raymona E. Hull, "Hawthorne's Efforts to Help Thoreau," ESQ (1963), 24-28; Buford Jones, "'The Hall of Fantasy' and the Early Hawthorne-Thoreau Relationship," PMLA, 83 (1968), 1429-1438; and Edward C. Peple, Jr., "The Background of the Hawthorne-Thoreau Relationship," RALS, I (1971), 104-112.
2. The English Notebooks of Nathaniel Hawthorne, ed. Randall Stewart (New York, 1941), p. 89.
3. Letters of Hawthorne to William D. Ticknor: 1851-1864 (Newark, 1910), I, 63-64. This letter, in abridged form, also appears in Caroline Ticknor, Hawthorne and His Publisher (Boston, 1913), p. 135. James T. Fields, Ticknor's publishing associate, was also a close personal friend of the Hawthornes.
4. At Hawthorne's invitation, Thoreau had read from an early draft of Walden to the Salem Lyceum on November 22, 1848, and again on February 28, 1849. Also, the Hawthornes lived in Concord for a year before moving to England in 1853.
5. The Correspondence of Henry David Thoreau, ed. Walter Harding and Carl Bode (New York, 1958), p. 381. An additional possible source of information was George Bradford, who had visited the Hawthornes in late August. Hawthorne and Bradford, a Transcendentalist who was close to Emerson and Thoreau, had become friends at Brook Farm. See English Notebooks, pp. 72-77.
6. Edward Mather, Nathaniel Hawthorne: A Modest Man (New York, 1940), p. 334. As Mather gives no date for this letter, the chronological placement is my own.
7. Rose Hawthorne Lathrop, Memories of Hawthorne (Boston, 1897), p. 311. The date for this letter is not given; however, Leaves of Grass was not published until July of 1855.
8. English Notebooks, pp. 315-316.
9. Letters to Ticknor, II, 9. Raymona Hull, citing Caroline Ticknor, p. 165, has misdated this letter as February, 1856, thereby missing the probable relationship between this letter and the incident involving Mackay and Jerrold.
10. Charles Mackay, Forty Years' Recollections of Life, Literature and Public Affairs (London, 1877), II, 280-281.
11. The Letters of Ralph Waldo Emerson, ed. Ralph L. Rusk (New York 1939), V. 88.
12. English Notebooks, p. 351.
13. Edward G. Sampson, "Three Unpublished Letters by Hawthorne to Epes Sargent," AL, 34 (1962-63), 102-103.
14. F. O. Matthiessen, American Renaissance (New York, 1941), p. 196.

Virginia Commonwealth University.

ERRORS IN ROBERT STOWELL'S "A THOREAU GAZETTEER"
by Edmund Schofield

The following errors occur in "A Thoreau Gazetteer", by Robert F. Stowell, edited by William J. Howarth. Princeton University Press, Princeton, New Jersey. xi + 56 pp. 1970, $7.50: (1) The scale of Map Nineteen is incorrect. It is actually about 1:50,000, not 1:24,000 as stated; (2) Since there are neither contour lines nor elevations on Map Nineteen, the statements "Contour interval 10 feet" and "Datum is mean sea level" should be deleted; they are meaningless on a map that has no datum points; (3) Framingham and Haverhill are misspelled on Map Three, and Ward (the former name of Auburn) is located incorrectly: it should lie in the notch southwest of Worcester, not southeast of that city where Millbury now is; (4) The index has an entry, "Peterboro, Mass." for Map Three. There is no such place. The entry should be "Peterboro, N. H.". However, there is no "Peterboro" on the map itself, in either state. (5) "Bishops Clerks", which just by chance appears beneath Thoreau's handwritten scale for Map Eleven (a tracing of Cape Cod,) and which might be misinterpreted as part of a legend, does not indicate "that the original [map from which Thoreau traced Map Three] emphasized ecclesiastical divisions" (page 23). Actually, the words are "Bishop ✝Clerks", and refer to obstructions in Nantucket Sound about 2 miles south of Point Gammon. The symbol on the map is commonly used on nautical charts to indicate obstructions. Its presence under the scale was, unfortunately, fortuitous.

There are a number of other small errors and inconsistencies in the text and maps (e.g., punctuation and place names). Of these, perhaps the only one worth mentioning is the use of "Coo's Falls" for Coos Falls on Map Three.

REPORT OF THE WALKING SOCIETY by Mary Fenn

Nashawtuc Hill rises not far from the center of Concord. It is bounded by the Sudbury River on one side and the Assabet River on the other, and at Egg Rock the two rivers meet to form the Concord.

The hill was the camping place for the Indian tribe in Concord, and in a later period tall trees were cut there to build the frigate Constitution. In Thoreau's day the hill was bare and cows grazed along the meadows by the Sudbury River. Now there are large estates and the area is quite wooded.

Along the Assabet, the hill is steep but a wide path runs parallel with the river at the base. Here are the leaning hemlocks which Thoreau admired. A rock at the water's edge has chiseled on it a memorial to George Bartlett, who led so many boat excursions and picnics along the water. Egg Rock also has a lovely inscription.

On the hill Nashawtuck
at the meeting of the rivers
and along the banks
lived the Indian owners of
Musketaquid
before the white men came.

One may stand on the rock and see the sand bar where the two currents meet, then the Red Bridge. (Actually it is green, but old place names linger, as well they should.) Beyond that is the Old North Bridge and the Battle Ground.

We plan to have our afternoon walk the day of the annual meeting at Nashawtuc Hill. We know you will enjoy its beauty.

ADDITIONS TO THE THOREAU BIBLIOGRAPHY...WH

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-----. LIFE WITHOUT PRINCIPLE. With an intro. by Dennis Gould. Redruth, Cornwall, England (6 Penryn St.): Books & Things, (1972), 10pence. A mimeographed edition issued by a libertarian press, with a most amazing cover "designed," according to the editor, "to make readers look inside."

-----. SOLITUDE. Baltimore: Aquarius Press, 1971. Probably the most sumptuous edition of any of Thoreau's works--this the chapter from WALDEN--ever issued. It includes the text of "solitude" in a separate binding, plus eleven large original woodcuts by Naoka Matsubara, a Fulbright scholar from Tokushima, Japan, printed on handmade Hosho mulberry paper hand-made specially for this edition, and all enclosed in a 16½ by 15 3/4 portfolio, which has on its cover a two-color woodcut of Walden Pond. It is printed in an edition of 200 copies selling for $125, plus a "preferred edition" of 25 copies numbered and signed by the artist at $400. (Each individual print is available, signed at $45.) The whole portfolio is unquestionably one of the, if not the masterpiece of Thoreauviana from an artistic point of view. The publishers are offering a 33 1/3% discount to any members of the society --or a 50% discount if more than ten members should order copies. Orders should be sent to the secretary of the society.

-----. THOREAU"S CAPE COD (Gleason photographs). Review: NEW YORK TIMES. April 9, 1972.

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We are indebted to the following for information used in this bulletin: M.Ames,T.Bailey,A.Bussewitz,M.Campbell,D.Cloheasy,R.Epler,M.Ferguson,R.Ganley,D.Harrison, G.Hasenauer,R.Jones,E.Johnson,K.Kasegawa,L.Kleinfeld, D.McWilliams,M.Manning,L.Miller,M.Meyer,R.Needham, M.Rowse,A.Small,E.Schofield,A.Seaburg,H.VanFleet, J.Vickers,J.Voss,W.Younglove,and J.Zimmer. Please keep the secretary informed of items he has missed and new items as they appear.

THE FIRST RUN OF "THE NIGHT THOREAU SPENT IN JAIL"

by Edmund Schofield

(The Lawrence and Lee play had its original run at Ohio State University in the spring of 1970 and coincided with the Cambodia incident. Ed Schofield was on the campus at the time and wrote up the following account which has just come to our attention. Though two years old, we think it one of the most interesting reviews of the play we've seen.--Ed.)

The Columbus production was cut short after a week by the student strike. I doubt that there will be any performances later to make up for those performances that were cancelled. The Ohio State University is closed, and it may remain closed until Fall! No one--except maintenance personnel, department chairmen, and a very few others--is allowed on campus without a pass from the provost. The Ohio State Patrol and the Ohio National Guard see to that. The whole situation is astounding, and no one seems to know when (or even whether) it will end. It was indeed fitting that "The Night Thoreau Spent In Jail" occurred when and where it did: the issues portrayed in the play and those that closed the University were the same (an unjust war of aggression, militarism, racism, and tyranny). Henry Thoreau would have understood the situation here.

(The University was closed for about two weeks,

but has never been the same since--there are police, police, everywhere.--E.S., 3-24-72)

The premiere production was excellent. The lead actor was excellent, but he was not our Henry. He used Henry's words, and one thus might get the impression that Henry Thoreau had been accurately portrayed, but he was not really the man who had first said the pertinent phrases that those words together constituted. First--the role and the lead actor were far too physically robust to be Henry David Thoreau. The play's Thoreau was a trans-Allegheny American, not the New England Yankee that history's Thoreau was. Not that the man Thoreau was not robust--but Henry David Thoreau was robust in a different way. His was a tense robustness. In the play, he is made too easy-going, despite the play's effort to show his uncompromising persistence at every turn. There is too much of the plains and prairie and range about him. Perhaps this was required by the times. I think it was. The pertinence of Thoreau in our time could not have been shown if he were made too much the eccentric nineteenth-century Transcendentalist that he in fact was. Americans have an entirely different temperament in this age, and Thoreau's message had to be translated for them. The words were the same (this is testimony to the power and timelessness of Thoreau's writings), but the personality of the man who enunciated them (and from which they sprang--aye, and without which they would never have been spoken) had to be transmuted so as not to turn off the audience before he had had a chance to speak. This twisting of Thoreau's personality was thus necessary, I guess, from the theatrics point of view. Still, I have misgivings. Could the cowboy Thoreau portrayed have said what Concord's native son said?

I am, of course, criticizing the play on points that only someone who has spent half a lifetime or more absorbing every possible fact about the man would notice. All Thoreauvians construct in their mind's eyes conceptions of what the man was like. When their conceptions are refuted by someone else's construct, there is bound to be some antagonism to the come-lately interloper. As a play--the historical aspects being somewhat ignored for theatrics' sake--"The Night Thoreau Spent In Jail" is superb. To see on public stage actions that we have only imagined all these years about a person who has meant so much to us was a moving experience. It was as though something we had always privately cherished were suddenly held up for all to admire--we thinking all along that it would meet only with derision if exposed to public scrutiny.

But back to the nit picking.

Two episodes were evidently nonhistorical, but cannot be objected to. That with the runaway slave Williams is in time with the historical truth of Thoreau's sympathy with the exploited blacks. Still, Williams was too much of the stereotyped white man's idea of the Negro that was held a few years ago. A more powerful character should have been imputed to him--we were asked more to pity than to admire him. Today's blacks will be hostile to the master-slave relationship implied between the all-wise Henry and the pathetic Williams, I fear. I doubt that Thoreau's encounter(s) with runaways were like that. Perhaps the playwrights did not intend this interpretation, but I think it is justified. So--while a fanciful episode of this type is acceptable, there are objections to its content on some points.

The choreographic dream sequence was well done, and was completely in conformity with the theme of the play, and it was a particularly powerful portrayal of all that Thoreau stood for.

There are a number of items that I particularly objected to. First, Henry was portrayed as being the doer of what Emerson spoke. While this has an element of basis in fact, the play exaggerates Henry's debt to Emerson and minimizes Henry's basic independence of mind and action. He is pictured too much in debt to Emerson. Second, his mother is portrayed as hostile to Henry's way of life. On the contrary, I think she, of all people, was not only in sympathy with Henry, but was probably the prime reason for his militantly moralistic ideas and actions. Many people have pointed to her influence on her family. She certainly--any more than Sophia or Helen--did not censure Henry. She was the proud mother of a genius, I am sure. Third, John's and Henry's academy did not in fact close because of lack of attendance due to hostility by the townsfolk, which is how the play has it. It closed because of John's illness. There is also a chronological error here with respect to John's death and the closing of the school. I think that the playwrights had their own professional reasons for these liberties with facts. The liberties certainly would not detract from the play as experienced by a non-Thoreauvian. For me, however, they stood out starkly.

AN EDITORIAL MISHAP BY THOREAU IN A WEEK? A TEXTUAL NOTE. by Raymond D. Gozzi

To prepare for a new edition of A Week On The Concord and Merrimack Rivers by Ticknor and Fields, some 1400 changes in all were made in the 1849 text, "evidently" by Thoreau!

One of these changes led to an incoherent sentence that Thoreau probably would have seen and corrected in page-proof if he had been alive when the edition was finally published in 1868. The wish to eliminate a single dash caused the trouble.

In the 1848 edition of A Week, p. 163, (towards the end of the "Monday" chapter), we find the following unwieldy but grammatically correct and intelligible sentence:

> If we will admit time into our thoughts at all, the mythologies, those vestiges of ancient poems, wrecks of poems, so to speak, the world's inheritance, still reflecting some of their original splendor, like the fragments of clouds tinted by the rays of the departed sun; reaching into the latest summer day, and allying this hour to the morning of creation; as the poet sings:--
>
> "Fragments of the lofty strain
> Float down the tide of years,
> As buoyant on the stormy main
> A parted wreck appears."--
>
> these are the materials and hints for a history of the rise and progress of the race; how, from the condition of ants, it arrived at the condition of men, and arts were gradually invented.

Now, Thoreau (or possibly a Ticknor and Fields editor) seeing the period followed by the quotation marks and dash, at the end of the poem quoted above, decided that that would never do. So he apparently quickly struck out the dash and capitalized the t of "these." Unfortunately, he did not notice that this left the portion of the sentence above the poem incomplete and incoherent, for its subject ("the mythologies') lacked a finite verb. He should have crossed out the period after "appears," not the dash.

Later editions based on the 1868 text reprint this sentence in its incomplete and incoherent form. An exception, however, is the J. M. Dent edition (London, 1932). The editor of this edition had his own way of making coherence. He silently changed Thoreau's participle "reflecting" to the finite verb "reflect."

University of Massachusetts

THE 1972 ANNUAL MEETING . . . continued

ing of the Canadian Broadcasting System documentary "Henry David Thoreau: The Beat of a Different Drummer," much of which was shot in Concord last summer.

THE ALFRED HOSMER LETTER FILES . . . . . WH

One of the great virtually untapped sources of information on Thoreau is the letter collection of Alfred Hosmer in the Concord Free Public Library. In the late years of the nineteenth century, a dry-goods store owner in Concord, and one of the earliest Thoreau enthusiasts, "Fred" Hosmer devoted his spare time to gathering every snippet of information he could find about thoreau--this at a time when most of his contemporaries--particularly in Concord --looked upon Thoreau as a second-rate imitator of Emerson who was rapidly being forgotten. Hosmer died in 1903, but fortunately his Thoreau collection was preserved by his family and in 1949 was presented to the Concord Free Public Library by his nephew, Herbert Buttrick Hosmer. (For more on Fred Hosmer and his collection, see TSB 30 & 36). The collection includes many books, a number of scrapbooks of clippings, many of his photographs of the Thoreau country, and a huge file of correspondence about Thoreau. Unfortunately he did not save carbons or copies of his own letters, but he did save all the important letters he received and they are a gold mine of information. With the permission of the trustees of the Concord Free Public Library, I will begin herewith a series of extracts from these letters.

The first is from the Rev. David Cronyn, a minister in Bernardston, Mass., another very early Thoreau enthusiast, who here reports on a visit he made with Sophia Thoreau and her mother in 1867:

Bernardston, Mass. 29th Feb. 1896.

My dear Mr. Hosmer:--

Pardon, if you can, my long delay. My health is not vigorous as once, & I come to letter-writing very slowly--

On resurrecting my MSS. notes for 1867, I find in my memoranda of visit with Henry Thoreau's mother & sister nothing scarcely which has not since been made public in one shape or another by his friends & Biographers, especially Sanborn--I had recorded a number of things which new or publicly unknown then, are comparatively familiar now.

The occasion of his difference with Lowell, the the mother & sister supposed to be the Atlantic matter in which L- objected to Thoreau's humorous passage that "the spirits (of turpentine, I have it) of some pine trees ascend higher than some men's-- I think I wrote you that Lowell (in '67 or '68) re-asserted to me his conviction of Thoreau's insincerity-- Probably that & kindred, quaint passages in his writings, seemed to Lowell to bear the impress of affectation--and affectation is certainly the offspring of insincerity--But I think his nature was an utter stranger to that type of feeling. Emerson, you will read in the biographical introduction to his "Letters" I think says he was sincerity itself--

His sister & mother's account of him made him more human, gave him more community of life with humanity than I had supposed. The world still misconceives him in some such particulars. They said that Emerson was innocently responsible for some of the false views entertained by the popular mind. He was kind, affectionate & helpful in his home, not erratic or extreme or unbalanced. He was not the stoic Emerson has reported--

"Hermit" (at Walden) in the popular sense, he certainly was not: A "hermit" turns his back on Society & mankind in some spirit of cynicism or misanthropy or semi-insanity, if not religious fanaticisms. But Thoreau's "Hermitage" was wide as the Poles from all that. He kept up communication with Society, went back & forth to his mother & sister, they supplementing his simple diet with pie, cake, & bread etc, from their kitchen & pantry--he made calls with various friends--

That word, "Hermit" has put Thoreau under a cloud of misapprehension. It should never be used in connection with him; or if used should be explained qualified & enlarged in its significance.

I gathered from this visit that "Henry" (as they called him) was marked by a certain moral attitude & intense intellectual activity which more than anything else, set him apart from ordinary men.--This made him a helpless censor of current social standards, & not easily accessible intellectually. Intellectual community of nature & moral sensitiveness was the pathway to his companionship. So intense was his mental activity that he could waste no time; must always be writing or abstracted in thought. To callers, he was sociable if they had anything to say (i.e. worth hearing) but silent & reserved otherwise.

They showed me some of his Journals in which, from his pressure of thought, he was always writing; the specimen of graphalium which Cholmondeley sent him, etc. etc etc--

He believed in immortality. They had heard him trying to prove it true, to some company once at his home. But he was quiet about that subject. In his last days he was patient, appreciative & greatly touched by the many kindnesses shown him by people--

All in all, I inferred & infer that: a certain inflexibility of nature characterized Thoreau. With a remarkable original "personal equation", he had very little control of it. He could not get out of the mould in which Nature had cast him. In saying that, I am simply saying that he was faithful to the advice Shakespeare puts into the mouth of Polonius. "To thine own self be true"-- Fortunately it was a noble & pure "own self" to which he was called upon by Great Nature to be loyal.

The world has only censure for the man who disagrees with it. It explains him as phenominal on some monstrous hypothesis. This man was evidently deputized to recall men from the study & absorption of Art to Nature; from social conventions to natural facts & laws. The eternal tendency of social organization is to tyrannize over the individual. Thoreau was an emphatic remonstrance with all this--a child of nature, veracity & freedom. Time is steadily doing him justice & will enthrone him by & by I trust in established systems of education & philosophy of life.

With many good wishes for yourself. I remain

Very Cordially, David Cronyn

NOTES AND QUERIES

We understand that a song entitled "Henry David Thoreau" by a Paul Geremia is being featured by folk-singer Chris Smither. According to the WASHINGTON POST, "The song, sung to rollicking Chuck Berry rhythms, finds the premier ecologist's Walden Pond gone the way of crass commercialism." Can anyone give us any more details?

According to a letter from H.G.O. Blake to Alfred Hosmer of July 31, 1893, now in the Hosmer Collection, Houghton Mifflin objected to the extra expense of including a portrait frontispiece of Thoreau in the first edition of AUTUMN "because they thought the sales would not warrant the expense."

According to a letter from Sophia Hawthorne to James T. Fields of June 17, 1862, only five weeks after Thoreau's death, Henry's sister was receiving so many requests for a photograph of her brother that she wanted to make arrangements with a photographer to supply them. The letter is in the Boston Public Library Manuscript Room.

We are grateful to Mr. August B. Black of Morris, Ill., who has donated the cost of printing this bulletin to the society.

The current "drug heist" film "Dealing, Or: The Berkeley to Boston 40-Brick Lost Bag Blues" ends with a shoot-out at Walden Pond, of all places.

The Abbey Press in St. Meinard, Ind., has issued a number of posters featuring quotations from Thoreau.

The Applewood Seed Co. in Denver, Col., has issued a greeting card featuring the "In wilderness is the preservation of the world" quotation from Thoreau plus a package of California wild poppy seeds.

Prof. Donald Stoddard (Eng. Dept., Skidmore College, Saratoga Springs, N.Y. 12866) has silk-screened the daguerreotype of Thoreau on to sweatshirts and T shirts. He offers the limited supply he has to Thoreau Society members for $5.00 for the former & $3.50 for the latter. Sizes--S-M-L-XL. Order a little larger than normal because cotton goods shrink when washed. Satisfaction guaranteed or money back.

The following back issues of our bulletin are available at 25¢ each--12,13,15,21-62,65,66,69,70, 72-79, 81-83,85-96,98,99,101,104-118. A reprint of bulletins 1-9 is 50¢. Booklets 5,8,10,14,22, & 26 are available at 50¢ each & 6,7,and 23 at $1.00 each. An expanded Booklet 17 has been issued by the Univ. of Mass. Press in hard-cover as THOREAU IN OUR SEASON for $4.50 and Booklet 21 as THE THOREAU CENTENNIAL is available from State Univ. of N.Y. Press for $5.00. Bulletins 1-100 are available in hardcover from Johnson Reprint Corp., 111 5th Ave., NYC 10003 for $15. Microfilms of Bulletins 1-101 are available from Univ. Microfilms, Ann Arbor, Mich., for $4. Your secretary has available 5x7 glossy prints of the Maxham daguerreotype, the Rowse crayon, the Dunshee ambrotype, and the Ricketson caricature of Thoreau for 50¢ each.

In the bibliography section of this bulletin we list a new book, TUESDAY WILL BE DIFFERENT, by former Thoreau Society president Henry Beetle Hough. It is such a delightful volume that I want to take particular notice of it. For years I have been asked what an annual meeting of the society is like and have never known how to answer the question because each is so unique. But in "Thoreauvians at Concord" Mr. Hough has really caught the spirit and flavor of them all. Whether you've attended none or all of the meetings, you'll enjoy it. The other essay, "To a Prospective Thoreauvian," is a reply to a youth who asks why Thoreau went to Walden. Many of the 49 other essays quote or comment on Thoreau, but whether they do or not, you'll enjoy them. It's the pleasantest book we've read in some time.

Another book Thoreauvians will not want to miss (also listed in the bib.) is THE TROUBLE WITH FRANCIS by poet ROBERT FRANCIS. Quietly and unassumedly he has lived a life close to the philosophy of Thoreau and it shines out through every page of this fascinating autobiography.

A federal court brief supporting a soldier's conscientious objector discharge petition, filed recently in Texas by Attorney Maury Maverick, Jr., concludes with an original one-act play, "Are You Running with Me, Private Lincoln?" whose cast includes Private Thoreau whose words are deemed "disloyal" by lead character Col. Blimp.

In writing the unanimous opinion nullifying a Jacksonville, Fla., vagrancy law, Supreme Court Justice William Douglas, in a Feb., 1972, decision, quotes from Thoreau to substantiate the view that what some may call vagrancy may be adopted by others as a reputable way of life.

The Berg Collection of the New York Public Library sells note cards, featuring the title page of the first edition of WALDEN.

Elizabeth Meese is at work on a dissertation on "Transcendental Vision, a History of the Doctrine of Correspondence and Its Application in the Works of Henry David Thoreau" at Wayne State Univ.

The April, 1972, READER'S DIGEST tells about a band so inept at marching that it was named the Henry David Thoreau Memorial Band because each man "marches to a different drummer."

JOHN DAVIES: IN MEMORIUM by John Pontin

The death occurred on February 17th last of Mr. John Davies at Margate. He was 88 years of age. John Davies and his wife Agnes (Mrs. Davies died in 1969) had many years of close personal friendship with Henry Salt, the English biographer of Henry D. Thoreau. John Davies and his wife Agnes became acquainted with Salt in 1923 and remained life long friends until Salt died in 1939. John Davies made his first encounter with Thoreau at the mature age of 16, the same time as he became a vegetarian. In a letter he wrote to me some six years ago he said his first reading of 'Walden' "was in the nature of an enlightenment as if timeless in one's consciousness". He was also influenced by Blatchford's 'Clarion', in which Thoreau was commended to its readers.

John Davies was born in Liverpool in the year 1884, some 22 years after Thoreau's death. He was a senior officer with the British Civil Service until his retirement in 1945. Members of the Thoreau Society may remember his personal recollection of Henry S. Salt in the October, 1949 issue of the Thoreau Bulleton, and his contribution in the fall of 1953 "On Reading Thoreau". John loved to talk about Thoreau the mystic, about the meetings with Salt and many of his famous friends. He loved to be in the open. Walking was a simple joy and his love of nature deepened further our personal relationship and respect for Thoreau.

Thoreau was undoubtedly a major influence in his life. He had a great love of life and was vitally interested and concerned with Man and his real purpose of life.

"It is strange that men will talk of miracles, revelations, inspirations, and the like, as though past, while love remains." H. D. T.